



Celebrity News

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the Magazine of Celebrities

Programmes by

PAUL
DRAPER and **LARRY
ADLER**


Tap Dancer and Harmonica Player

Saturday, February twelfth — PLAYHOUSE

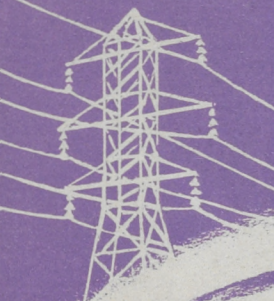
ARTURO MICHELANGELI Pianist

Monday, February fourteenth — AUDITORIUM

Nineteen hundred and forty-nine — Winnipeg

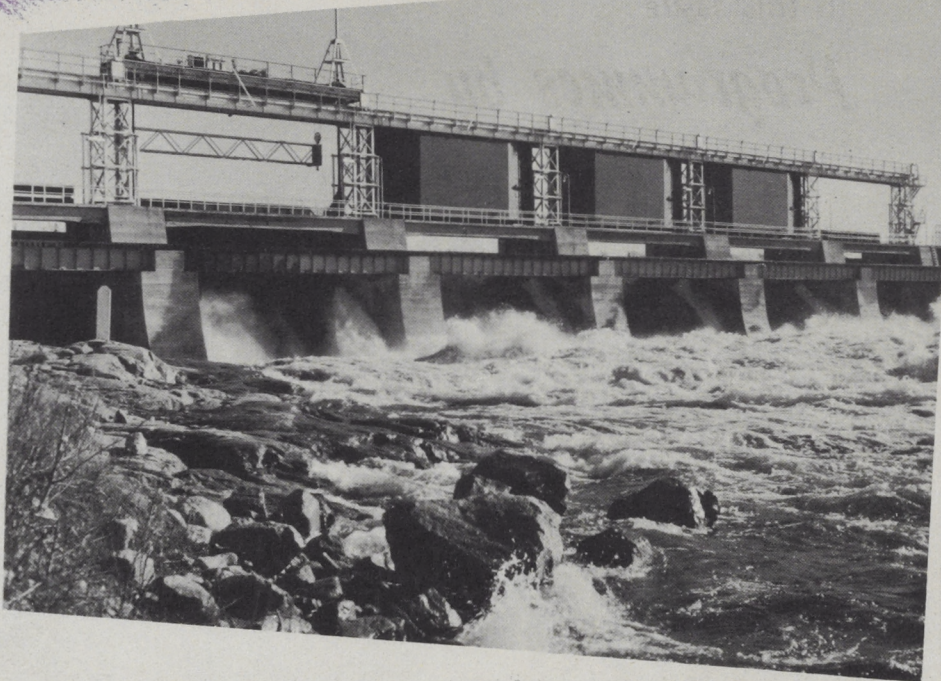


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In this Issue

Programmes by

Arturo Michelangeli PIANIST

Paul
**Draper & Larry
Adler**
Tap Dancer — Harmonica Player



ARTURO MICHELANGELI

AUDITORIUM — Monday, February fourteenth

Nineteen hundred and forty-nine



PAUL DRAPER and LARRY ADLER

PLAYHOUSE — Saturday, February twelfth

Nineteen hundred and forty-nine



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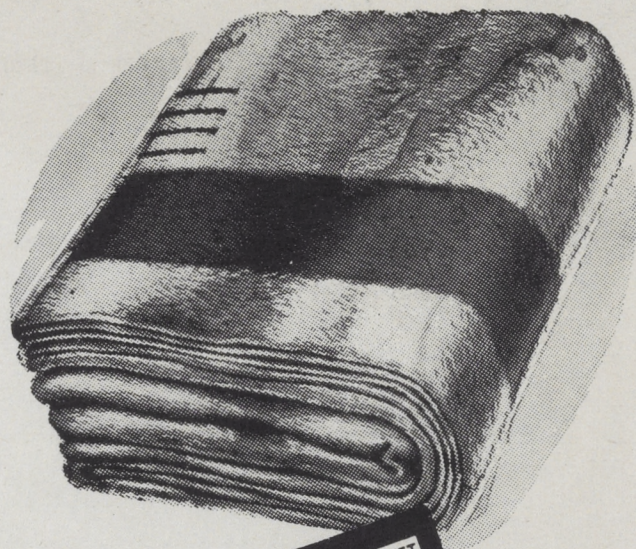
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Celebrity News

the Magazine of Celebrities

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"It Can Only Happen in New York"



CELEBRITY NEWS Editor reports on his
visit to New York City. February 1, 1949

MINNEAPOLIS was your editor's first stop on his 1949 trek to the world's music capital, New York City. The Minnesota City was having temperature trouble, even as the Canadian West. The hospitality was warm however, and if there is a better restaurant anywhere than "Charlie's" in Minneapolis, the writer would like to hear of it, for in his opinion, "Charlie's" is better than New York's famed "Luchow's" on 14th Street. During business discussions with officials of the Minne-

(Continued on Page 10)

PLAYHOUSE FACILITIES IMPROVED

CIVIC authorities are to be congratulated on bringing the Playhouse Theatre up to big city standards of comfort and convenience. Neglected for many years, the Playhouse is now being gradually renovated and repaired under the supervision of the City Engineer and of J. W. McNeill, public building supervisor. Public safety and convenience are the major considerations.

These improvements include new electrical wiring and lighting fixtures, seating and floor repairs. Backstage, dressing rooms have been re-decorated and the stage mechanical equipment checked for safety and efficiency. Throughout the building, "fire and panic hardware" meets rigid standards. Next on the agenda we hope, will be re-decorating and new carpeting.

THEATRE HAS MANY USES

Year after year the Winnipeg School Board has utilized the theatre for school presentations of plays, operettas, and the like—most invaluable towards improving cultural appreciation in our young people. In addition, musical and dramatic shows, political meetings, boxing matches, rallies,

(Continued on Page 21)



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Biographic Notes



Paul Draper and Larry Adler

THE unique concert attraction of the world's supreme tap dancer and the greatest of harmonica virtuosi caught the public imagination from the start. In December 1940 Paul Draper and Larry Adler made their first joint public debut in Chicago, the press acclaiming them without one dissenting voice, and the public shouting "Bravo" after a particularly astonishing feat on the part of one or the other.

(Continued on Page 16)



Arturo Michelangeli

BORN at Brescia in 1920, Arturo Benedetti Michelangeli graduated at the age of fourteen from the Milan Conservatory with the highest honors. At the Ysaÿe pianistic tourney of Brussels in 1938 he won a major prize. The following year at the first international music contest at Geneva, he far out-distanced all rivals and won first prize.

(Continued on Page 14)

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I

Concerto in A Minor for Violin.....*Bach*

LARRY ADLER

II

Entrance (Allegro)*Handel*

Romance (Romance)*Schumann*

Exit (Gigue)*Bach*

PAUL DRAPER

III

Nigun, "Baal Shem" Suite*Bloch*

Gavotte from Partita No. 6
for unaccompanied violin.....*Bach*

Roumanian Rhapsody No. 1.....*Enesco-Adler*

LARRY ADLER

IV

Malaguena *Lecuona*
Dance Without Music

PAUL DRAPER

V

Duet, "Frankie and Johnnie"

PAUL DRAPER AND LARRY ADLER

INTERMISSION

VI

Nocturne *Adler*
Rhapsody in Blue..... *Gershwin*

LARRY ADLER

VII

Your Least Favorite Senator.....

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PAUL DRAPER

VIII

Ad Lib Duet.....

PAUL DRAPER AND LARRY ADLER

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It Can Only Happen (Continued from Page 5)

apolis Symphony Orchestra we learned of the delight of Minneapolitans that they are to have Antal Dorati as their conductor commencing the 1949-1950 season.

We then spent the following day in Chicago, visited the mammoth Merchandise Mart after business conferences involving George Kuyper of the Chicago Symphony and Harry Zelzer, Chicago concert manager. The roomette we had on the N.Y. Central line to New York was most compact and private and comfortable, we found. Arriving at Grand Central station on January 12 we headed at once for our hotel, arranged our "office" in the room assigned and set out to see some sights along "Avenue of the Americas" which was the late Mayor LaGuardia's choice for Sixth Avenue. On our return we found a note that Mr. Igor Gorin wished us to call for tea at his apartment . . . this we did, and had a most enjoyable visit with the charming Mary and Igor Gorin, who were still ecstatic about their recent Western Canada trip for Celebrity Concerts. Mr. Gorin proudly displayed a winter overcoat he had had made in Saskatoon, and his fur hat to top it off.

Next day we began the rounds of all the concert managers, i.e., artist's managements, big and small. We found, on making up a list of them, that there are more than ever before. On our first call we got an invitation to Reuben's for lunch, where cheesecake is renowned for its palatability and its customers for their cosmopolitanism. That night a visit to famed Radio City Music Hall was indicated and we found the unique Rockettes as precise and as brilliant as ever. Up to the time of writing we have attended the following events: "Edward, My Son", the opera "Peter Grimes" at which Lawrence Tibbett got an ovation both for his singing and acting of the role of Captain Balstrode and because it was the 25th anniversary of his first 'Met' appearance

in "Falstaff"; saw "Mr. Roberts" the profane and gripping navy drama starring Henry Fonda; the debut recital at Town Hall of Winnipeg's pianist Agnes Helga Sigurdson; the departure on a Carribean cruise of the liner Mauretania, carrying friends, whom we envied very much; a memorial dinner and recital at the Town Hall Club in honour of the composer Oley Speaks, where we heard the New York Mendelssohn Glee Club, Miss Margaret Speaks, soprano-niece of the late composer and a singer we hadn't heard of in years: Reinald Werrenrath, the distinguished baritone, who was 'top of the heap' in the 1920's. The violinists, Mischa Elman and Ricardo Odnoposoff, heard we were in town and with them and their wives we enjoyed excellent lunches at Simplon's and at Hotel Buckingham respectively. Mr. Odnoposoff's account of his tour of Europe was highlighted by his story of what happened to him in Trondheim, Norway. His audience at the recital applauded with wild enthusiasm, so it was nautral for Odnoposoff to expect a crowd of autograph-seekers and well-wishers, but not one person came to his dressing-room backstage. So he went out of the hall, to find almost the whole audience gathered out in the street, in the cold, waiting to accompany him to his hotel. The reviews were 'raves' next day, but shortly after the papers appeared, the chief of police called him, instructed the violinist to report to him at once. Odnoposoff obeyed. The Chief inspected the violinist's visa and other papers denoting the grant of permission to play in Trondheim and other cities of Norway, then demanded of Odnoposoff: "Why did you hypnotise the audience last night? You have no permit allowing you to practise hypnotism and it is against the law in Norway!" "But I did not hypnotise them—I am a violinist!" replied Odnoposoff. Then the chief reached for the newspaper and showed where it said in print: "Mr. Odnoposoff hypnotised his

(Continued on Page 21)



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ARTURO MICHELANGELI

Pianist

GOD SAVE THE KING

I

Two SonatasScarlatti
B MINOR
G MAJOR

Chaconne Bach-Busoni

Sonata in C Major, Op. 2, No. 5.....Beethoven

ALLEGRO CON BRIO

ADAGIO

SCHERZO: ALLEGRO

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II

Berceuse Op. 57Chopin

Scherzo in B Flat Minor, Op. 31.....Chopin

Variations on a Theme by Paganini, Op. 35.....Brahms
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Michelangelo (Continued from Page 7)

Since then he has amassed a considerable reputation in Europe and played last summer for the second successive season at the Edinburgh Festival. He has also recorded for His Master's Voice and his first American recordings were recently released by RCA Victor.

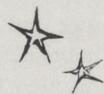
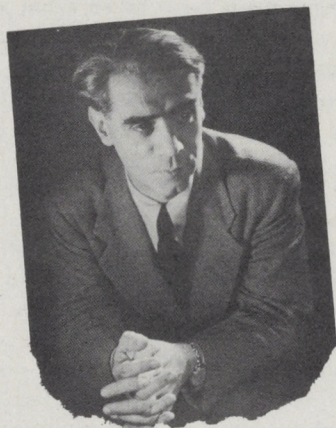
His Most Memorable Experience

Surprisingly enough, Michelangelo's most memorable experience has nothing whatever to do with music. It was the time he was imprisoned by the Nazis during the war for anti-Fascist activities. The Germans arrested him in Brescia. He was well known, so instead of jailing him they put him under guard in a hotel. The Mayor of Brescia helped him to escape and he went to hide in the house of his present secretary, Ingegnere Togni. After some time here he heard one day that his name was on the German list for liquidation. That meant he was to be alive when the Germans were forced to leave. He fled to Milan and there he stayed until the war ended.

Debut at Carnegie Hall

Last fall, after Michelangelo's American debut at Carnegie Hall as soloist with the New York Philharmonic-Symphony, Miles Kastendieck raved in the New York Journal-American: "Pianists like the 29-year-old Italian Arturo Michelangelo are exceptional. Seldom do present-day pianists create the sense of repose that he attained. He is a gifted pianist with extraordinary keyboard mastery, a keenly sensitive touch and an exquisite sense of tone coloring."

Winnipeg's Symphony Orchestra



**WALTER
KAUFMANN**
Conducting

WINNIPEG has at last entered the major league of symphony orchestras. The first performance on December 16th established this very emphatically, and what a memorable event it was!

The applause for both the orchestra and its eminent conductor, Walter Kaufmann, was deafening, and at the close of the program Mr. Kaufmann had to return again and again to acknowledge the spontaneous enthusiasm with which the audience greeted him. Equally triumphant was the second concert on January 17th which revealed a marked progress of the orchestra in that the works performed at this concert were much heavier technically and musically.

Mr. Kaufmann, a most personable man, was born in Czechoslovakia but has spent a good part of his musical life in India, where he was director of the All-India Radio from 1933 to 1946. The strange and exotic environment of this country is strongly prominent in his innumerable compositions. In 1946 he left for England.

(Continued on Page 21)

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Draper and Adler (Continued from Page 7)

These two young Americans have taken what was considered a mere by-product of light entertainment and lifted it to the realm of art.

Draper and Adler met in New York in 1934. They had both been engaged by Roxy for a stage act. The two young men took to one another immediately. They found they had similar ideas in a lot of things. That was the beginning of the Draper and Adler friendship. They always had in mind to do joint recitals together, but when Draper was in New York, Adler would be in Australia; when Adler got back to New York, Draper would be in London. However, in 1939, they happened to be in the United States at the same time. The result was a semi-professional appearance in Santa Barbara, and the following year their debut in Chicago into the field of legitimate concert. Previous to this, each had made a name for himself as an individual performer.

Draper comes from a family of varied talents. His father was the lieder singer Paul Draper; his mother is Muriel Draper, writer and novelist. His aunt is the one and only Ruth Draper, beloved of thousands for her inimitable one-woman theatre. Draper originated the ballet type of tap-dances in addition to classical ballet. Always his own choreographer, he has composed dances to such classic numbers as Bach's Fantasia in C Minor, Scarlatti's Pastorale, Beethoven's Sonata, Opus 49, No. 1. He has appeared as soloist with the Boston Symphony Orchestra and his newest motion picture "The Time of Your Life" has just been released.

Larry Adler, who hails from Baltimore, had his prelude to fame when at the age of 14 in a contest of youthful harmonica players, he won the prize for his playing of a Beethoven Minuet. This gave him his start and he began trouping around the country. A well-known English producer, Charles Cochran, on a trip

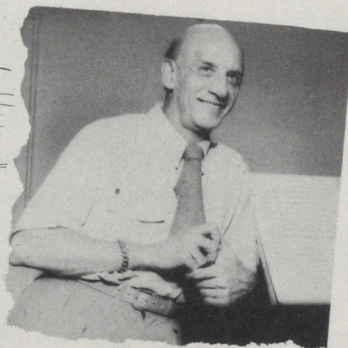
to this country, heard him play and engaged him forthwith for appearances in London; where he became the vogue; gave command performances for George VI, King Haakon of Norway, King Gustav of Sweden; toured Australia, New Zealand, and South Africa. In the United States Adler has appeared as soloist with the New York Philharmonic, Philadelphia, Detroit, Cleveland, Pittsburgh, Cincinnati, Rochester, Kansas City, St. Louis, and San Francisco Orchestras. He made a European concert tour in the spring of 1947.

Thus these two young men have opened new vistas for a distinctly American method of expression . . . tap-dancing and the harmonica. Such well-known composers as Cyril Scott, Jean Berger, and Darius Milhaud composed special works for the harmonica, while the achievements of Draper have pointed the way in the field of tap-dancing.

♦ ♦ ♦



DIMITRI MITROPOULOS



DIMITRI MITROPOULOS, conductor of the Minneapolis Symphony Orchestra, will make his last appearance with this organization on March 7th and 8th at the Auditorium. Set to become permanent conductor of the New York Philharmonic Orchestra next season, he is looked upon by many as one of the foremost orchestra leaders in the world today.

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Born in Russia in 1903, Piatigorsky's gifts were so extraordinary that at fifteen he was engaged as first 'cellist of the Imperial Opera in Moscow. He was on his way to a brilliant career in his native land when the revolution came. He found his way to Poland, then Germany. After a brief bitter struggle with poverty—a period when he played in cafe, cinema and symphony orchestras to make a living—his talents were recognized and he soon found himself rocketing to fame.

A few years ago he played the Elgar Concerto with the New York Philharmonic-Symphony. He brought



his daughter Jephtha—then only four years—to Carnegie Hall to hear the Sunday afternoon concert. Awed by the trip from their country home to the city, impressed by the orchestra and the vast audience, she said nothing when she came back-stage after the performance. Finally she regained her voice, asked her father the question which she was in the habit of asking him—when he practised at home. "Papa," she said, "did you play that for me?" Piatigorsky answered, as he always did, "Why yes, dear." "Then," persisted the child, "why were all those other people there?"



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WINNIPEG ELECTRIC COMPANY

Playhouse Facilities (Continued from Page 5)

ballets, have been held at the Playhouse, thus making it an important servant of the community. Revenue from rentals, we estimate, makes the theatre self-supporting in regard to financing. The Playhouse is a community centre well worth preserving.

♦ ♦ ♦

Symphony Orchestra (Continued from Page 15)

where he was engaged in composing music for the J. Arthur Rank Productions. While there, he conducted many of his works at the BBC. His Concertino for Piano and Strings, Slavonic Dances, Six Indian Miniatures for Orchestra, Navaratnam for Piano and Orchestra, are all quite frequently performed over the BBC Network.

It was in 1947 that Mr. Kaufmann left for Canada to take up the post as head of the Piano and Theory Departments at the Halifax Conservatory of Music. During this same year the Boston "Pops" Orchestra under the direction of Arthur Fiedler performed his "Madras Express" and the NBC coast-to-coast network broadcasted his "Dirge for Orchestra," which was also performed by the Winnipeg Symphony Orchestra at their premier concert this season.

♦ ♦ ♦

It Can Only Happen (Continued from Page 11)

audience last night." Protesting, the violinist finally was able to assure the chief that the critic was merely using a metaphorical phrase not meant to be taken literally. At this, the chief reached for his telephone, called the critic and gave him a tongue-lashing for telling lies in his reviews and sternly told him not to do such a thing again. Mr. Odnoposoff got out of Trondheim in a hurry that afternoon.

(Continued on Page 23)



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It Can Only Happen (Continued from Page 21)

We witnessed President Truman's inaugural on a television set; met the Theatre Guild's executives and discussed "Oklahoma!" for the Canadian West; had another free lunch—at the posh Plaza with a man named Strok, then at Rumpelmayer's with a man named Ka-chouk . . . visited the observatory of the Empire State Building (1050 feet high) and took some colour movies . . . visited a manager's combined office and residence and found it difficult to concentrate on business with his two beautiful Afghan hounds galloping all over the furniture during the talk . . . auditioned three fine young singers at Steinway Hall . . . saw Iva Withers backstage after "Carousel" at City Centre. Here we met Richard Rodgers of the hit-studded teams Rodgers and Hammerstein, Rodgers and Hart . . . met Vaughn Monroe's manager, who told us the famed bobby-sox idol earns some \$100,000 per year on record royalties alone . . . had a chat with Arthur Judson, who is "Mr. Big" in the music world . . . witnessed the picketing of Walter Gieseeking's scheduled recital at Carnegie Hall that didn't come off . . . compared concert notes with managers from Atlanta, Richmond, Toronto, Washington and Pasadena, and found that our problems are much the same . . . heard Dr. Parry of Colgate University at the Rotary luncheon speaking of the Russians: "Russians are free to do as they are told" . . . attended concert at Carnegie Hall when Stokowski led the great Philadelphia Orchestra, with young Byron Janis at the piano for the Gershwin Concerto in F major. Later on we plan to attend more operas "L'Elisir D'Amore" for one—starring Tagliavini, Tajo and Sayao. We also worked a good deal, walked a good real and slept as little as possible.



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*Rawhide cases from
the Luggage Section*

At **EATON'S**

